

STEPHEN F. AUSTIN STATE UNIVERSITY

THE UNIVERSITY OF TEXAS SYSTEM ★ NACOGDOCHES, TEXAS



MICKY ELLIOTT COLLEGE OF FINE ARTS

Dr. Gary Wurtz, Dean

SCHOOL OF MUSIC

Dr. J.D. Salas, Director

The Wind Ensemble

Tamey Anglley, Conductor

Daniel Brecht-Haddad, Associate Conductor

Chris Kaatz, Assistant Conductor

College Band Directors National Association

2026 Southwestern Division Conference

Winspear Performance Hall

University of North Texas College of Music

February 26, 2026 • 4 p.m.

THE WIND ENSEMBLE

Program

Watch Me (2025) Gala Flagello (b. 1994)
Chris Kaatz, conductor

Spiel für Blasorchester (1926) Ernst Toch (1887-1964)
I. Overture
II. Idyll
III. Buffo

John and Jim (2024) Viet Cuong (b. 1990)
Dan Haddad, conductor

Tears (1994) David Maslanka (1943-2017)

American Mosaic (2025) Ben Morris (b. 1993)
I. Sprawl
II. Commute
III. Backcountry
IV. Metropolis
V. Community

World Premiere

Jazz Combo

Bob Eason, saxophone

Ben Morris, piano

Jacob Walburn, trumpet

David Connor, bass

Deb Scott, trombone

Gavin Moolchan, drumset

PROGRAM NOTES

Watch Me (2025)

Gala Flagello (b. 1994)

Watch Me was written for the University of Michigan Men's Glee Club, Mark Stover, conductor. The piece explores the difference in intensity between the verbs "see," "look," and "watch," juxtaposing the individual perspective ("me") with that of the collective ("us"). Throughout *Watch Me*, the choir demands attention, asks for consideration, and defies expectation through dynamic, registral, and rhythmic shifts. To what and whom do we dedicate our attention and with what level of intentionality? Is the attention we give one another curious? Severe? Tender? Many thanks to the University of Michigan Men's Glee Club for premiering *Watch Me* and to Michael S. Brown Jr. for commissioning this brass ensemble arrangement.

— program note by composer

Spiel für Blasorchester (1926)

Ernst Toch (1887-1964)

Austrian-born composer Ernst Toch, who would later emigrate to the United States and settle in California, was considered one of the most distinguished figures in pre-war German contemporary music. He composed *Spiel für Blasorchester* (Game for Wind Orchestra) in 1926 at the instigation of his close friend Paul Hindemith for the Donaueschingen Chamber Music Festival, a major hub for new music. The work premiered on July 24, 1926, performed by the 14th Infantry Regiment military band under the baton of Hermann Scherchen, to whom the piece is dedicated.

The title *Spiel* (Game) reflects the work's spirited and clever manipulation of musical forms across three distinct movements. The first movement, *Ouverture*, is a lively march in A-B-A form that begins in C major but quickly explores Toch's signature chromaticism. Its bright, mixed-meter outer sections are contrasted by a central section of flowing lyricism.

The second movement, *Idyll*, offers a stark change in atmosphere. Drawing its material from incidental music Toch composed for the play *Bacchae*, this movement evokes a peaceful, romantic landscape. It is cast in ternary form and is highlighted by a prominent, pastoral duet between the oboe and bassoon.

The finale, *Buffo*, returns to the boisterous energy of the opening. Whimsical and satirical, it suggests the character of a circus band or 19th-century *opera buffa*. Despite its playful "showman-like" quality, the movement is constructed in a rigorous sonata form, demonstrating Toch's ability to merge technical craftsmanship with wit.

— program note by Tyler Autin

I first heard the name Obergefell in 2015 when the case that bears it, *Obergefell v. Hodges*, was decided by the Supreme Court. Among the most important in history for queer Americans, this landmark ruling granted marriage rights to all same sex couples. At that moment, Obergefell was etched in history. For those writing about the law, the name would thereafter be written in italics, and today it's as much a shorthand for the case law of marriage equality as it is the name of a man. But at its core, the case begins with two people.

John Arthur and Jim Obergefell were married in July of 2013. They had been together in a loving relationship for 22 years, and Jim was caring for John as he faced the end stages of ALS. In the last year of John's life, they traveled on a medical plane to Maryland—one of just a handful of states where same-sex marriage was legal at the time—to be married. The marriage ceremony was conducted on board the plane before they returned home to Ohio for their last months together. John passed away that October, and, because Ohio did not recognize their marriage as legal, Jim had to challenge the state in court to be listed as John's surviving spouse on his death certificate. The state appealed, and the court battle worked its way through the legal system until 2015, when Jim and his team were victorious before the Supreme Court. Their efforts ensured that the relationships of same sex couples, including my marriage to my husband, would be seen as equal under the law. For that I am deeply and personally grateful.

John and Jim is my effort to pay tribute to the men whose love and devotion gave rise to great change, and I do so by interpolating source material from an iconic piece of traditional wedding music: Pachelbel's *Canon in D*. In my youth I adored Pachelbel's *Canon*, and I learned a piano arrangement of it when I was 11 years old. For months I would play the piece every morning before school, endlessly repeating its bass line while improvising melodies when the treble clef's music ran out. Through these explorations, I discovered some basic principles of music composition, and it was through the Pachelbel that I began composing in earnest. However, this was also around the time that I first learned of its use in weddings, and it saddened me that music I found so beautiful was emblematic of something that, according to the law, I could never have. It feels fitting then, that in the year of my own wedding to my partner of 11 years, reframing (and perhaps reclaiming) the Pachelbel should provide the inspiration for a celebration of marriage equality.

My piece is a conversation between two alternating phrases, one of which uses melodic fragments and harmonic progressions from the *Canon in D* as source material. In the *Canon*, Pachelbel establishes a single bass line and layers it with several melodies, two of which are quite iconic but never performed simultaneously in the original. I disassembled and rewrote these to work harmoniously with one another upon the arrival of the piece's climax, which appears after several minutes of what I think of as the music finding and piecing itself together. Ultimately, I believe *John and Jim* sounds like both a departure and nod to the piece that first inspired me to compose. All of this takes place in a reverberant atmosphere, where notes linger and continually echo around one another, symbolic of both the persistence and impact of people like John and Jim.

John and Jim was commissioned by The Columbus Pride Bands and the Queen City Freedom Band of Cincinnati for the 2024 Pride Bands Alliance Annual Conference, where it was premiered on July 20, 2024 by Dr. Jon Noworyta and the combined Concert Bands. Heartfelt thanks to the Pride Bands Alliance for this opportunity to tell my story and celebrate John Arthur, Jim Obergefell, and the progress that has been made in the name of love. It is my hope that this piece serves to honor LGBTQIA+ history—not only as a reminder of the rights we've gained and the power of standing up for what we believe in, but also as a source of visibility and hope for queer people in band programs today.

— program note by composer

Tears (1994)

David Maslanka (1943-2017)

The title “Tears” came from reading the novel *Monneu* by the African writer Ahmadou Kourouma. His story tells of the destruction of a traditional African culture by European colonization. The native peoples were made to endure the “monnew”, the insults, outrages, trials, contempts, and humiliations of colonialism. My reading of the book was the external motivation for composing the piece, but I don’t know anyone in Africa directly. I have come to understand that fascination with something in the external world means that a thing deep inside me has been touched. So the piece is about something in me. Over the years, my music has acted as a predictor for me. It gives me advance non-verbal messages about things inside me that I don’t understand yet: movements of my unconscious that are working their way towards the light.

Tears finally is about inner-transformation, and about groping toward the voice of praise. St. Francis and St. Ignatius have said that the proper function of the human race is to sing praise. *Tears* is about inner breaking, and coming to terms with the pain that hinders the voice of praise. *Tears* is about the movement toward the heart of love.

– program note by composer

American Mosaic (2025)

Ben Morris (b. 1993)

American Mosaic reflects the varied tapestry of American rural, suburban, and urban landscapes through the combination of the two most American musical art forms: jazz and wind ensemble. Each movement is a snapshot of the variety of lifestyles Americans live, celebrating the diversity in both city and rural life during a time of political and social division.

– program note by composer

WIND ENSEMBLE PERSONNEL

Flute & Piccolo

*#Zachary Frankowiak, Plant City, FL
Angelina Gonzalez, Galena Park
Alexander Pappas, Melissa
Aza Showen, Tyler
Jordan Zepeda, Houston

Oboe

*Lucy Ernstrom, Cypress
Jayton Skari, Arlington

Bassoon

Lucas Halbardier, La Porte
*Logan Mills, Longview

B-flat Clarinet

Jason Castro, Galena Park
Ryann Farrow, Melissa
Allie Hill, Fort Worth
Samantha Joe, Rowlett
*Tyson Kendrick, Little Elm
David Kingston, Mission

Bass Clarinet

Kameron Townsend, Union Grove

Saxophone

Fernando Martinez, Princeton
#Araceli Niño, Alice
*#Mitchell Parker, DeLand, FL
Mario Reyes, Laredo
Maaz Shamim, Frisco

Trumpet

Henry Elizondo, Edinburg
Elijah Gray, Whitehouse
Adrian Hernandez, Jacksonville
*Cole Jackson, Canton
Sebastian Lerma, Burluson
Audrey West, Longview

Horn

Luis Aguirre, Nacogdoches
*#Tyler Autin, Tyler
Isaac George, Midlothian
Elisha Lamey, Kirbyville
Macy Mashburn, Weatherford

Trombone

Garrett Haught, Hallsville
Luke Little, Lufkin
*Hunter Locke, Kirbyville
David Salinas, Texas City

Bass Trombone

Philip McDonald, Kyle

Euphonium

Cash Carreon, Sweeny
Smokey Delph, Lexington
*Jacob Sarmiento, Lufkin

Tuba

Angel Chavez, Galena Park
*Adam Leaman, Crockett

Percussion

Seth Brown, Houston
*Carson Chlup, Mansfield
Will Davis, Leander
Michael Holt, Nacogdoches
Fernando Inouye, Killeen
Ja'Derrian James, Livingston
Case Shockley, Lufkin

String Bass

Daniel Delcid, McKinney

Piano

#Seoyeong Jeon, Ilsan, South Korea

*principal

#graduate student

CONDUCTORS



Dr. Tamey Angley is director of bands at Stephen F. Austin State University in Nacogdoches. She conducts the Wind Ensemble, oversees the instrumental conducting graduate program, and teaches music education courses. Prior to becoming director of bands, Dr. Angley was associate director of bands and director of the Lumberjack Marching Band for three years and conducted the Wind Symphony as well as serving as instructor of undergraduate instrumental conducting among other music education courses at SFA. Dr. Angley also served as assistant director of bands at SFA for seven years. In that position, she was the associate director of The Lumberjack Marching Band, conducted the Symphonic Band, directed the Basketball Band, and taught music education courses. Prior to her appointment at SFA, Dr. Angley was director of bands at Morningside College in Sioux City, Iowa, and associate director of bands at Cooper High School in Abilene, Texas. She holds degrees from Oklahoma State University and Texas Tech University.

Dr. Daniel Haddad serves as the associate director of bands and the director of the Lumberjack Marching Band at Stephen F. Austin State University where he also conducts the Wind Symphony and teaches music education courses.

Prior to joining SFA he was the associate director of bands and the director of athletic bands at Georgia Southern University where he directed the Southern Pride Marching Band, Wind Symphony, and Pep Bands in addition to teaching marching band techniques and graduate drill writing and arranging. In addition, he spent seven years as the director of bands and arts department chair at Cheyenne High School in North Las Vegas, Nevada where his groups traveled and performed at a high level throughout the United States. Dr. Haddad holds degrees from Kansas State University, Florida Atlantic University and the University of Washington.



Chris Kaatz is the assistant director of bands at Stephen F. Austin State University in Nacogdoches where he serves as the associate director of the Lumberjack Marching and director of the Roarin' Buzzsaws pep bands. In addition to his responsibilities with the athletic bands at SFA, he conducts the Symphonic Band, teaches courses in undergraduate conducting, and mentors music education majors as a student teaching supervisor.

Dr. Kaatz served three years as the director of bands at Mater Dei Catholic High School in Breese, Illinois. During his tenure at Mater Dei, he was the sole administrator of the music program, conducted the Wind Ensemble, Concert Band, Marching Knights, Basketball Pep Band, Jazz Combo and Noon Chorus, and taught courses in both beginning chorus and music appreciation. He has taught at the SFA Band Camps since 2019, and has taught as an instructor at both the Music for All Summer Symposium and Smith Walbridge Drum Major Clinics. Dr. Kaatz holds degrees from Michigan State University, the University of Missouri-Kansas City and Northwestern University.

SOLOISTS

Dr. Bob Eason is an Assistant Professor of Saxophone at Stephen F. Austin State University. Eason holds a bachelor's degree in music education from the University of Houston and completed his master's and doctoral degrees at Indiana University.

A native of Houston, Eason founded the Young Saxophonist's Institute and continues to teach summer camps in the Houston and Dallas-Fort Worth areas for middle school and high school saxophonists.

Eason maintains an active performing career, with guest artist residencies including the 2020 Rio Winds Festival in Rio de Janeiro, 2019 XVIII Encuentro Universitario Internacional de Saxofón México in Mexico City, and 2018 SaxoBang Festival in Taipei. He is the soprano saxophonist and a founding member of the Kenari Quartet, an ensemble that has garnered acclaim through engaging performances, festival and educational residencies, and commissioning projects. Among several competition wins, the Kenari Quartet was awarded first prize in the inaugural M-Prize competition in 2016. In collaboration with the Naxos music label, the Kenari Quartet released the album *French Saxophone Quartets*, which contains many of the saxophone quartet's most important compositions.



Dr. Jacob Walburn holds degrees in trumpet performance from Bowling Green State University, where he studied with Todd Davidson, and the University of Southern Mississippi, where he studied with Joel Treybig. He earned his Doctor of Musical Arts in trumpet performance at the University of Illinois at Urbana-Champaign, where he studied with Michael Ewald, Ronald Romm and Tito Carrillo. His previous teaching experience includes appointments at Oklahoma State University and the University of Illinois at Urbana-Champaign.

While a faculty member at the University of Illinois, Walburn performed extensively with the Illinois Brass Quintet and was a featured artist and clinician throughout the United States and Europe, having played recitals and given masterclasses at University of Miami, University of South Florida, University of Central Florida, Florida State University, Bowling Green State University, University of Michigan, Michigan State University, Eastern Michigan University, University of North Texas, University of Texas-Austin, Baylor University, University of Texas-Arlington, Texas A&M University-Commerce. The Illinois Brass Quintet also was featured at the inaugural Master Class for Brass in Bornem, Belgium, and at the International Trombone Federation Conference in Warsaw, Poland.

Walburn joined the SFA School of Music faculty in 2017, where he teaches applied trumpet, trumpet repertoire, brass methods and jazz improvisation. He also directs the SFA Trumpet Ensemble and performs as a member of the SFA Faculty Brass Quintet. Walburn also performs regularly with The Jazz Doctors, a jazz combo comprised of members from the SFA School of Music. He is principal trumpet with the Longview Symphony Orchestra and played second trumpet for several seasons with the Shreveport Symphony Orchestra.

SOLOISTS

Professor of trombone, Dr. Deb Scott is active as a teacher and performer worldwide and has been a featured soloist in Germany, Argentina, Brazil, Chile, Japan, Canada, and the Czech Republic. She is a performing artist for Rath Trombones, England, and has been the director of the Composers' Workshop for the International Trombone Festival since 2019. She is a member of the TexiCali Trio and Monarch Brass. Scott's solo CD, *Playing Favorites*, was released in 2017 by Navona Records and continues to be featured in radio broadcasts throughout the world. Her recorded live performance of Berio's *Sequenza V* in 2016, was viewed by thousands of Chinese brass players creating a huge impact and discussion of musical theater and extended techniques, relatively new to that culture.



As a jazz artist, Scott performed frequently in the Houston area as the lead trombonist for the Ronnie Renfrow Big Band where she also freelanced. She has performed with such artists as JJ Johnson, Louis Bellson, Diane Reeves, Frank Mantooth, Phil Woods, Lee Greenwood, Kay Starr, the Mills Brothers, and the Ink Spots. Scott conducted jazz bands for over 30 years and was formerly the director of jazz studies.

Scott graduated with top honors from Texas Tech University with two bachelor's degrees. She received the dean's award for her master's degree at the University of Northern Colorado. Scott also was the first female at the University of North Texas to complete a doctorate in trombone performance. She was the first woman to direct a university jazz band in the state of Texas.



Dr. Ben Morris is an Assistant Professor of Composition at Stephen F. Austin State University. He earned his bachelor's degree in music composition at University of Miami, master's degree at Rice University and his Doctor of Musical Arts in music composition at University of Colorado Boulder.

Morris's creative work and research is inspired by his Norwegian heritage. He lived in Oslo, Norway, on a Fulbright Grant composing a work for extended big band and video and received an American-

Scandinavian Foundation Grant to research the influence of folk music on Norwegian jazz.

His debut album, "Pocket Guides," was released in June 2022 on Origin/OA2 Records and takes elements from Norwegian folk music, jazz and contemporary chamber music. The album garnered him two Downbeat Awards, an ASCAP Herb Alpert Award, a big band commission from New York Youth Symphony's First Music and an invitation to perform with his quintet at Newport Jazz Festival. Also a versatile film, theatre and opera composer, Morris scored the documentary films "American River," which premiered at Montclair Film in 2021, and "Saving the Great Swamp: The Battle to Defeat the Jetport," which won best documentary at the 2017 New Jersey Film Festival.

His concert music has received accolades including an ASCAP Morton Gould Award and the International Society of Bassists Composition Contest Grand Prize.

SOLOISTS

A musician who makes his home in Houston, Texas, David Connor enjoys a varied career as an orchestral, chamber, and jazz double bassist. He was appointed Assistant Principal Bass of the Houston Ballet Orchestra in 2018 and performs regularly with the Houston Symphony and Pacific Symphony. In partnership with the Houston Symphony, he has given hundreds of community performances including solo bedside visits at hospitals, interactive chamber concerts for dementia patients, and classroom visits to Houston schools. Recent musical collaborations with Houston ensembles include performances with Monarch Chamber Players, Loop38, DaCamera of Houston, Mercury, and R&D Lab - a jazz octet that he co-leads with the violinist Rainel Joubert. During the summer he teaches double bass to young musicians for the Los Angeles Philharmonic's YOLA National Festival and performs with the Britt Festival Orchestra, Lakes Area Music Festival, and Festival Mozaic.



David attended the North Carolina School of the Arts, Peabody Institute, Carnegie Mellon (BFA) and Rice University (MM). He has been a fellow at the Aspen, Music Academy of the West, Britten Pears, and Sarasota music festivals. His primary teachers and mentors are Timothy Pitts, Jeffrey Turner, and John Hood.



Gavin Moolchan was born and raised in Houston, Texas. After graduating high school, Gavin studied with Sebastian Whittaker and Daniel Dufour, some of the most notable drummers in the area. He also began his career working as a freelance musician and private instructor covering a wide range of genres. While living in Houston, he has had the opportunity to perform and tour both nationally and internationally with some of Houston's most respected musicians and groups such as David Caceres, Jalen Baker, Diunna Greenleaf, Stratus, Paul Cornish and many others.

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Thomas Mensch, Trombone
Travis Scott, Euphonium

Ramón Garavito, Tuba
Bradley Meyer, Percussion
Emily Durocher, Percussion
Luciano Medina, Percussion
Carlos Gaviria, Bass
Minhae Lee, Piano
Jessica Martin, Band Administrative Assistant
J.D. Salas, Director
Gary Wurtz, Dean



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